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THIS IS A COMPLETE COLLECTION
OF THE PUBLISHED
MEZZOTINT ENGRAVINGS
OF S. ARLENT-EDWARDS
ENGRAVED AND PRINTED
IN COLOR BY HIM
AT ONE PRINTING
WITHOUT RETOUCHING

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New York

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S. ARLENT-EDWARDS

BY

MISS MARIE A. HYDE

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No.	Title.	From.	No. Pub.	Gallery.
1.	Lady Hallett.	T. Gainsborough.	135.	Rothschild.
2.	Duchess of Devonshire	T. Gainsborough.	125.	J. P. Morgan.
3.	Lady Sheffield	T. Gainsborough.	135.	Rothschild.
4.	Emma, (Lady Hamilton).	George Romney.	175.	Rothschild.
5.	Bosom Friends. (Miss Bowles)	Sir J. Reynolds.	175.	Wallace.
6.	Lady Hamilton as Nature	George Romney.	225.	H. C. Frick.
7.	Countess Spencer.	Sir J. Reynolds.	175.	Spencer.
8.	The Frankland Sisters	John Hoppner.	175.	Tennant.
9.	Lady Anne Bingham.	Sir J. Reynolds.	175.	Spencer.

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No.	Title.	From.	No. Pub.	Gallery.
10.	Patience. (Mrs. Drummond Smith.)	George Romney.	175.	Northampton.
11.	Mrs. Sarah Siddons.	T. Gainsborough.	125.	National.
12.	Mrs. Benwell.	George Romney.	175.	
13.	The Blue Boy. (Jonathan Buttall.)	T. Gainsborough.	175.	Westminster
14.	Nature. (Calmady Children).	Sir T. Lawrence.	175.	Huntington
15.	The Pink Boy.	T. Gainsborough.	175.	Rothschild.
16.	Mrs. Davenport.	George Romney.	175.	Bromley-Davenport.
17.	Lady Elizabeth Compton.	Sir J. Reynolds.	175.	Chesham.
18.	Countess Grosvenor.	Sir T. Lawrence.	225.	Sutherland.

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No.	Title.	From.	No. Pub.	Gallery.
19.	Mrs. John Douglas.	T. Gainsborough.	150.	Rothschild.
20.	Duchess of Devonshire and Child.	Sir J. Reynolds.	135.	Devonshire.
21.	Mrs. Robinson.	T. Gainsborough.	135.	Wallace.
22.	Visit to The Boarding School.	George Morland.	175.	Wallace.
23.	Mrs. Norton.	T. Gainsborough.	175.	Rothschild.
24.	Countess of Mexborough.	John Hoppner.	175.	
25.	Mrs. Mears.	T. Gainsborough.	175.	Rothschild.

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No.	Title.	From.	No. Pub.	Gallery.
26.	Adelaide as Diana.	J. M. Nattier.	175.	Versailles.
27.	Henrietta as Flora.	J. M. Nattier.	175.	Versailles.
28.	Marie Louise.	J. M. Nattier.	125.	Versailles.
29.	Sympathy.	J. B. Greuze.	225.	Wallace.
30.	Innocencia.	J. B. Greuze.	125.	Wallace.
31.	La Dauphin.	Mme. Vigee LeBrun.	175.	Louvre.
32.	The Music Lesson.	Nicholas Lancret.	175.	Louvre.
33.	The Garden Party.	Nicholas Lancret.	175.	Louvre.

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No.	Title.	From.	No. Pub.	Gallery.
34.	Madonna.	Botticelli.	175.	National.
35.	La Belle Ferronniere.	Leonardo di Vinci.	225.	Louvre.
36.	Madonna.	F. F. Lippi.	175.	Uffizi.
37.	Mona Lisa.	Leonardo di Vinci.	175.	Louvre.
38.	Ludovica Tornabuoni.	Ghirlandaio.	175.	S. Maria Novelli.
39.	Baptista Tornabuoni.	Ghirlandaio.	225.	S. Maria Novelli.
40.	Madonna.	Luini.	225.	Ambrosiana.
41.	Beatrice D'Este.	Leonardo di Vinci.	175.	Ambrosiana. Milan.
42.	Madonna.	Perugino.	225.	Uffizi, Florence

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No.	Title.	From.	No. Pub.	Gallery.
43.	Julia McDonald.	Sir T. Lawrence.	225.	
44.	Mrs. Sheridan.	T. Gainsborough.	125.	Rothschild
45.	Princess Augusta Sophia.	T. Gainsborough.	175.	Windsor.
46.	Playmates.	Sir J. Reynolds.	125.	
47.	Lady Mulgrave.	T. Gainsborough.	225.	Campbell.
48.	Age of Innocence.	Sir J. Reynolds.	135.	National.
49.	Miss Farren. (Countess of Derby).	Sir T. Lawrence.	125.	J. P. Morgan.
50.	Master Lambton.	Sir T. Lawrence.	175.	
51.	Mrs. Robinson.	George Romney.	175.	Wallace.
52.	Mrs. Wells.	George Romney.	135.	J. H. Smith.
53.	Miranda. (Mrs. Michael Angelo Taylor)	John Hoppner.	175.	Londonderry

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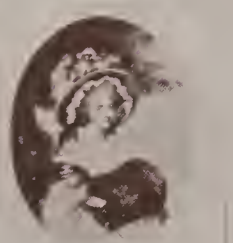
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No.	Title.	From.	No. Pub.	Gallery.
54.	Duchess of Rutland.	Sir J. Reynolds.	175.	Burned 1816 in Belvoir Castle.
55.	Duke and Duchess of Cumberland.	T. Gainsborough.	225.	Buckingham Palace.
56.	Lady Sophia Musters.	Sir J. Reynolds.	175.	Leconfield.
57.	Izaak Walton.	E. Tuskipp.	175.	
58.	Gypsy's Warning.	Rev. W. A. Peters.	125.	Gild Hall.
59.	The Fortune Teller.	Sir J. Reynolds.	125.	Rothschild.
60.	Good Night.	Henry Mosler.	225.	

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No.	Title.	From.	No. Pub.	Gallery.
61.	Anne of Cleves.	Hans Holbein.	225.	Louvre.
62.	Elvira.	P. della Francesca.	225.	Poldi Pezzoli, Milan.
63.	Saskia Van Ulenburgh	Rembrandt.	225.	Cassel.
64.	Rembrandt's Mother.	Rembrandt.	135.	Hermitage.
65.	The Lute Player.	Franz Hals.	225.	Amsterdam.
66.	Simonetta Vespucci.	Pollajuolo.	225.	Musee Conde Chantilly.
67.	William, Prince of Orange.	A. Van Dyck.	225.	Hermitage.

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AFTER some years of experimenting and investigating, I believe that I have succeeded in reviving the almost obsolete art of colour printing from a mezzotint plate—done in one printing and without any retouching, as it was practiced a hundred years ago by the English engravers—examples of whose work are now in such great demand. I have gone far enough in my experiments to be able to confidentially announce that all the beauties of the old printing will be retained in mine and I can secure a depth and richness of color that can be achieved by no other system of printing.

After Jacob Le Blond, in 1720, invented printing in colours from a mezzotint plate, the art was practiced and gradually improved until it arrived at its highest point of perfection late in the 18th century. Since then, and for the past century it has, for some reason, fallen into desuetude; and though it has been revived with varying success, the experimental labor, time, etc., necessary to make a good proof has made the process so expensive that it has not met with the support necessary to its progress.

Every proof in colours is practically an oil painting. When the plate is engraved and ready to be printed, the coloured inks—which are specially ground and mixed with thick oil and varnish—are rubbed on the plate in a thick mass and then wiped off the surface, the fine indentation of the mezzotint leaving a place for the colours to lie. Each colour has to be put on and rubbed separately. After the ink is put on and the plate wiped and manipulated in a

manner which blends the colours together, so that there is no ink left except in the engraved work, the proof-paper is then laid on the plate and is passed through a heavy copperplate hand-press, the paper being thus pressed into the engraved work in the plate and taking up the ink and so making the finished proof. The same process has to be gone over for each proof and consequently it necessitates a great amount of labor and experience, but the end justifies the means, for these engravings possess a richness of colour which can be achieved by no other process.

Mezzotint is a style of engraving on copper or steel differing entirely from any other. The surface of the plate is first indented all over by the action of an instrument, like a chisel, with a serrated edge, called a mezzotint grounder. This tool being rocked to and fro in many directions (technically called ways) produces a "nap" or "Burr," called the mezzotint ground and which, if an impression were taken, would be uniformly black. A mezzotint engraver's tools are few—a scraper and burnisher. The design is drawn upon this ground by scraping away the "burr," scraping more and more of the ground in proportion to the shades, using a burnisher for the highest lights. The mezzotinter's work has a breadth of effect, a depth and brilliancy of tone to be attained by no other style of engraving. But the freedom of handling which this method allows makes a keen knowledge of drawing and the values of black and white indispensable.

S. ARLENT EDWARDS.

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